SCENE 1: EXT. WOOTON’S DRIVEWAY - DAY 1
(WOOTON, EUGENE, CONNIE, WHIT)

Eugene and Wooton stand next to Wooton’s car as Connie’s car approaches.

WOOTON
Here they come. 1

EUGENE
Albeit twelve minutes and seventeen seconds late. 2

WOOTON
Will that throw off our schedule, Eugene? 3

EUGENE
No. Fortunately, I factor in additional time to compensate for Miss Kendall’s chronic tardiness. 4

WOOTON
Good call. 5

Connie parks the car and she and Whit get out.

CONNIE
(off)
Wait there, Whit. I’ll help you. 6
(calling)
Hi guys! 7

Connie walks around the car to open Whit’s door. As she does:

WOOTON
(calling)
Connie - is Whit all right? 8

CONNIE
(off, calling)
He’s fine, Wooton. 9

EUGENE
If he were fine, he wouldn’t need to be retrieved. 10

Connie and Whit approach. Connie is helping Whit walk.

CONNIE
(approaching)
Sorry we’re late. Whit wanted to chat with the mailbox outside the dentist’s office. 11

EUGENE
I beg your pardon? 12

CONNIE
He had an emergency tooth extraction and had to take some pain pills. 13

WHIT
Wooton, have you always had that many fingers? 14

CONNIE
He’s a little loopy. 15

WOOTON
To answer your question, Whit, yes. 16

EUGENE
Should he even be going on this trip? 17

CONNIE
He won’t take no for an answer. He knows how important this art show is to Penny. 18

EUGENE
Then we had better all get in the car post haste. We are on the cusp of tardiness. 19

MUSIC BRIDGE TO:

SCENE 2: INT. WOOTON'S CAR - DAY 2
(WOOTON, EUGENE, WHIT, CONNIE)

Whit and Wooton are in the front, Connie and Eugene in the back. Wooton is driving.

WOOTON
You guys okay back there? I know it's crowded. 20

EUGENE
Might I inquire why you had to borrow a car for this trip? 21

WOOTON
Mine's in the shop and Penny took hers to Chicago. Mrs. Randolph let me borrow this, which was really nice, but it's foreign and all the gauges are in the metric system. I'm really bad at the metric system. By the way, it says we're going 35 K-Marts an hour. Is that fast enough? 22

EUGENE
That's kilometers. And you can definitely speed up. 23

WHIT
Trees look like lollipops. 24

CONNIE
Try to sleep, Whit. 25

WOOTON
Okay, let's hear from all of our committees. We'll start with the travel planning committee. Eugene, that's you. 26

EUGENE
Well, assuming we travel at the rate of the posted speed limits, we should arrive in Chicago with ample time for a leisurely 65 minute dinner with Penny, which will then enable us to spend 45 minutes at the art gallery to see Penny's display before it closes at 8:00pm. 27

WOOTON
She almost cried when she found out you guys were traveling all the way to Chicago for her. 28

EUGENE
I have mapped out an area that would be ideal for parking and I have also reserved a table at a restaurant in the vicinity of said parking lot. 29

WOOTON
Great! Now let’s hear from the snack committee. Oh, that’s me. 30
(clears throat)
I have brought a pleasant mix of fan favorites and old school goodies, including pretzels, red licorice, popcorn balls, several items from the cotton candy genre, gummy bears, gummy bunnies, and the ultra-pack of gummy worms, so there’s plenty of those -- 31

EUGENE
Is there anything in your selection of food that wouldn’t be found at a fourth grader’s sleep over? 32

WOOTON
Oh, yeah, I also brought Mediterranean couscous cakes, with baby spinach and feta cheese. 33

EUGENE
Really? 34

WOOTON
Yeah, you can just pick off the gummy bears. 35

CONNIE
(looking at a package)
There are 30 grams of sugar in these popcorn balls. 36

WOOTON
Wow! Isn’t that -- like -- four miles of sugar?! Never mind, I don’t want to know. Let’s hear from the entertainment committee. Connie? 37

CONNIE
Sorry, I can’t play games or listen to music. I have homework to do. And, in fact, I need to get started on it. 38

Connie reaches for her backpack.

EUGENE
I was wondering why you brought such a large bag with us for a trip that isn’t even overnight. 39

CONNIE
It’s all books. 40

EUGENE
Do you actually anticipate using all of them today? 41

CONNIE
Yes. I do, Eugene. 42

WOOTON
Okay, let’s hear from the prayer team, to bless the trip and pray for safety. Whit? 43

WHIT
I’d like to try this tanning bed. 44

WOOTON
That’s a glove box. You won’t fit. 45

WHIT
Maybe just my face. 46

CONNIE
Maybe we should all pray to ourselves silently. 47

WOOTON
Sounds good. Hey, are you guys cool enough back there? I could turn the temperature down a couple hundred degrees celsius. 48

EUGENE
That would approach absolute zero, theoretically the lowest achievable temperature. The liquids inside the engine would solidify, the tires would shatter like snow globes dropped on the sidewalk and almost all molecular motion would cease. 49

WOOTON
Wow. I’m surprised that’s even a setting. 50

EUGENE
I presume you’re reading the gauge incorrectly. 51

WOOTON
Oh, yeah, Mrs. Randolph said most of them don’t work anyway. 52

CONNIE
What? 53

WOOTON
She tops off her gas tank on Tuesdays and gets her oil changed on the first day of every season so it’s not a problem for her. 54

CONNIE
How will we know when we need gas? 55

WOOTON
We won’t. It’s only Friday. 56
(snort)
Just kidding. She showed me a digital readout that tells that exact thing. Just press this button... and there you go. We’ve got 256 kilometers before we need gas. Is that a lot? 57

CONNIE
This makes me nervous. 58

WHIT
If you’re nervous, Connie, you should eat one of these popcorn balls. 59
(takes a bite of one)
Mmm. They make people happy. 60

CONNIE
I think it’s night-night time, Whit. 61

MUSIC BRIDGE TO:

SCENE 3: INT. WOOTON'S CAR - DAY 3
(EUGENE, CONNIE, WOOTON, WHIT)

An hour later, the group is still driving. Eugene is on the phone with Katrina, Connie is studying, and Whit is asleep.

EUGENE
Why don't you set an appointment for me to meet with her next week? 62
(beat)
Thank you. I apologize for my absence, Katrina, perhaps I should have foregone Penny's art display and stayed home. 63
(beat)
Yes, I do indeed want to support my friend. I'll see you tonight. Farewell, my love. 64

Eugene hangs up.

CONNIE
What's going on? 65

EUGENE
A new guidance counselor has arrived at Odyssey High School and Katrina isn't certain she's well-suited to advise Buck. 66

CONNIE
So you're gonna meet with her. 67

EUGENE
Precisely. 68

CONNIE
I don't know. I'm not sure you should trust your judgment of character. 69

EUGENE
Miss Kendall, is that - pray tell - a gauche and thinly-veiled reference to Clint? 70

WOOTON
Uh... who's Clint? 71

EUGENE
No offense, Wooton, but this is a private matter -- 72

CONNIE
Clint is Eugene's friend -- 73

EUGENE
A student in my class -- 74

CONNIE
-- who he set up on a blind date 75
with me.

EUGENE
“Blind” in the metaphorical sense. 76
Both parties had intact visual
faculties.

CONNIE
He knows what a blind date is! 77
Anyway, that was the worst, period, 78
date, period, of my life, period.

WOOTON
Does that include the time when you 79
went out with that guy who you said
was a great listener who turned out
just to be a mime?

CONNIE
(sotto)
Okay, cross Penny off the list of 80
people who can be trusted with a
secret.
(to Wooton)
Yes, it includes that one. “Clint” 81
critiqued everything about me. I
walked into the restaurant and the
first thing he did was ask if my
dress was hand-stitched by Betsy
Ross.

EUGENE
Was it red, white and blue? 82

CONNIE
It was green! 83

WOOTON / EUGENE
Of course. 84

CONNIE
He was saying it was old-fashioned. 85
He criticized everything about me!
I felt like I was on a date with
the comments section of a social
media post.

WHIT
You know, I don’t really like children. 86
(beat)
Wait, I take that back. Yes, I do. I was thinking of someone else. 87

EUGENE / CONNIE / WOOTON
You should sleep. / Try to go back to sleep, Whit. / You really need to sleep some more. 88

EUGENE
Miss Kendall, I’m puzzled how you could be angry with me about -- 89

CONNIE
I’m not angry. I’m just... confused. How could you have thought he’d be a good fit for me? 90

EUGENE
Clint is a fine student. Perhaps he was... nervous or -- 91

CONNIE
He was in one of Penny’s classes last year. Even she said he’s unpleasant. Which is about the worst insult you’re going to hear from Penny about anyone. 92

The car engine sputters.

WOOTON
Uh oh. 93

CONNIE
That doesn’t sound good. 94

WHIT
You know what sounds good? Bongos. 95

EUGENE
You should pull over. 96

WOOTON
Right. 97

Wooton pulls the car over.

EUGENE
How’s the fuel level? 98

WOOTON
Fine! We have 249,375 kilometers to go until we need gas. 99

EUGENE
What? Uh, Wooton, that’s not the gas gauge. That’s the odometer! That tells you how far the car has gone in its history! Didn’t you notice when the number <u>increased</u> by 249,119? 100

WOOTON
I must’ve hit a button accidentally. 101

EUGENE
Depress it again. 102

WOOTON
Ok... 103
(bBeat)
Zero. 104

CONNIE
Zero? 105

WOOTON
How does that convert to miles? 106

EUGENE
Zero! Zero kilometers equals zero miles! 107

WOOTON
Well, if I knew it was <u>that</u> easy! 108

CONNIE
We’re out of gas? 109

WOOTON
There’s an exit just ahead. I’ll walk there and get some more. 110

Wooton opens the driver’s door to get out.

WOOTON (CONT'D)
I’ll be back soon. 111

CONNIE
What should we do? 112

WOOTON
I don’t know, but don’t talk about your date with Clint until I get back. I definitely picked the right person when I asked you to be our entertainment coordinator. 113

WHIT
(sings)
Silent night...

CONNIE
It’s July.

WOOTON
Which is my fifth favorite month to celebrate Christmas!

MUSIC BRIDGE TO:

SCENE 4: INT. WOOTON'S CAR, GAS STATION - DAY 4
(WOOTON, CONNIE, EUGENE)

The car door opens and Wooton gets in.

WOOTON
All filled up. 114

Wooton starts the car and proceeds forward.

WOOTON (CONT'D)
Hey! It started! 115

CONNIE
Phew! 116

EUGENE
So I've recalculated. We no longer have time for a leisurely meal before we go to the art gallery. We could have a quick meal at a 117
(gulp)
fast food restaurant, which would leave us 40 to 45 minutes at the exhibit. 118

WOOTON
Or we could all just eat gummy worms along the way. It is the ultra-pack. 119

EUGENE
Which would leave us a full 60 minutes at the exhibit and a sugar overdose. 120

CONNIE
In other words, Wooton... Get moving! 121

WOOTON
Tally ho! 122

Wooton speeds up.

MUSIC BRIDGE TO:

SCENE 5: INT. WOOTON'S CAR - EVENING 5
(CONNIE, EUGENE, WOOTON, WHIT)

In the outskirts of Chicago, the freeway traffic is getting heavy. Connie is on the phone.

CONNIE
Yeah, Penny, we're almost to Chicago. I can see the towers. 123
(beat)
Um... I'm doing homework... 124
(to Eugene)
Eugene, what are you doing? 125

EUGENE
Texting Katrina. 126

CONNIE
Texting Katrina. What's Whit doing? 127

WOOTON
Attempting to make toast in the air conditioning vents. 128

WHIT
Do you have smaller bread? 129

CONNIE
Never mind. Bye, Penny. 130

WOOTON
(calling)
Bye! See you soon! 131

Connie hangs up.

WOOTON (CONT'D)
How'd she sound? 132

CONNIE
A little depressed. There aren't many people stopping to look at her stuff. 133

WOOTON
It'll all be better when we get there. 134

EUGENE
I must say, Mr. Bassett, you have made excellent time thus far. With the revised schedule, my calculations didn't place us at this point for another 6 minutes and 20 seconds. 135

Wooton quickly brings the car to a stop.

WOOTON
Uh oh. 136

EUGENE
Perhaps I spoke too soon. 137

CONNIE
Wow. Where did all this traffic come from all of a sudden? 138

WOOTON
Must be an accident up ahead. What should I do? Nobody’s moving. 139

EUGENE
My cellular device shows that the congestion appears to continue for at least another four miles. At our current rate of... zero miles per hour -- 140

WOOTON
Wait, let me figure this out... 141

EUGENE
Mr. Bassett, take this exit and park as soon as you find a suitable lot. I have a plan! 142

MUSIC BRIDGE TO:
COMMERCIAL BREAK #1

SCENE 6: EXT. L TRAIN PLATFORM - EVENING 6
(WOOTON, CONNIE, WHIT, EUGENE, ANNOUNCER, SALLY)

Connie, Whit, Wooton and Eugene make their way to the train platform.

WOOTON
(on phone)
Yeah, Penny, we're just about to get on the "L" train. I'll call you when we're almost to the gallery. 143
(beat)
Okay, bye. 144

Connie hangs up. Whit grimaces.

CONNIE
Are you okay, Whit? Do you need another pain pill? 145

WHIT
No, I really don't like how goofy they made me. 146

WOOTON
Actually you turned out to be a much better entertainment coordinator than Connie. 147

The crowd around them gets bigger and starts jostling.

EUGENE
Stick together, everyone. The red line to Loyola will deposit us twelve blocks from the art gallery. 148

CONNIE
Twelve blocks? How are we going to get to the gallery from there? 149

EUGENE
A taxi or ride-share vehicle. Assuming we hail one immediately, we would arrive at the museum at approximately... 7:47. 150

CONNIE
Thirteen minutes before it closes? 151

WOOTON
Is that in metric? I can't tell anymore. 152

A train pulls up to the platform.

EUGENE
This is our train. Everyone aboard! 153

The four of them move through the crowd.

CONNIE
Wait! Where’s Whit? 154

EUGENE
What? 155
(beat)
Mr. Whittaker! 156

CONNIE
Whit! 157

EUGENE
Over there! He’s getting in the car behind us. 158

CONNIE
We should get on with him! 159

EUGENE
There’s no time. 160

CONNIE
And Wooton’s getting into the car in front of us! Wooton! This car! 161

WOOTON
(off)
I can’t! I’m being swept away by an undertow of humanity! 162

EUGENE
Just get in, Miss Kendall! 163

Eugene and Connie struggle to squeeze into the train car.

ANNOUNCER
The door is closing. Please stand clear of the doorways. 164

The train door closes.

EUGENE
So Wooton ended up in the car in front of us. 165

CONNIE
And Whit ended up in the car behind us. 166

EUGENE
Try to call Mr. Whittaker. 167

CONNIE
Okay. 168

Connie takes out her phone and tries to call Whit. A beat.

CONNIE (CONT'D)
He’s not answering. 169

EUGENE
He probably can’t hear the ring. 170

CONNIE
Or feel the vibration, since everything’s vibrating. 171

EUGENE
Keep trying to reach him. 172

CONNIE
(groan)
We should’ve just stayed on the freeway. 173

EUGENE
Nonsense. We would still be in that traffic. 174

CONNIE
How do you know? 175

EUGENE
All evidence led me to speculate -- 176

CONNIE
You don’t always get it right, Eugene. Sometimes, you get it wrong. 177

EUGENE
I can’t help but assume that this is another rejoinder concerning Clint? 178

CONNIE
I’m just pointing out -- 179

EUGENE
And that’s what makes it so curious. You <u>keep</u> pointing it out. 180

SALLY
(standing next to them)
Excuse me. May I interrupt? 181

CONNIE
Of course. Is something wrong? 182

SALLY
I couldn't help overhearing -- not because I was eavesdropping but because my ear is four inches from your lips. My name is Sally Dearborn. As soon as I can move my arm, I'll reach into my purse and hand you my card. I'm a counselor. If you two ever need relationship counseling, I think I can help you - 183

CONNIE
We're not a couple. 184

SALLY
Oh, okay. That actually makes sense. 185

EUGENE
(beat)
Why does that make sense? 186

SALLY
Well... you two aren't exactly in the same league with each other. 187

ANNOUNCER
Next stop, Garfield. 188

SALLY
This is where I get off. Bye! 189

The train stops. Sally makes her way through the crowd as the doors open.

SALLY (CONT'D)
(leaving)
Excuse me. Pardon me. 190

EUGENE / CONNIE
Wait! / What do you mean by that? 191

EUGENE
Differing leagues? 192

Sally's gone.

CONNIE
Weird. 193

EUGENE
Indeed. 194

SCREECHING TRAIN WHEELS
TRANSITION TO:

SCENE 7: INT. WOOTON'S L TRAIN CAR 7
(WOOTON, NEIL)

Wooton is crowded in with dozens of people around him, packed like sardines. Wooton makes a few grunts of getting situated. He is next to an annoyed, who is inches away from his face.

WOOTON
(to annoyed man)
Wow. This is tight, huh? If we tried to fit one more person in here, the train would probably get stretch marks. 195
(no response)
I'm Wooton. I'll be invading your personal space for the next 15-20 minutes. Where you headed? 196

NEIL
Look, Dimwit. Nobody makes small talk on the train. 197

WOOTON
Why not? Everybody looks uncomfortable in here. Seems like they could use some lighthearted banter. 198
(calling out)
Hey, how's everybody doing? 199
(no response)
I'm Wooton, I'm from Odyssey! Welcome to Chicago! 200

NEIL
You're being such a tourist. 201

WOOTON
I have a strict policy that if someone's elbow is in my rib cage, I have to know their name. What's your name? 202

NEIL
(sigh)
Neil. 203

WOOTON
Great! Neil! See? That was easy! Now are you ready for some lighthearted banter? 204

NEIL
No. 205

WOOTON
So tell me, Neil. What do you think 206
is holding you back from becoming
the person you want to be?
(beat)
I’m sensing by the size of your 207
pores that it’s a touchy question.

A LOUD BEEPING
TRANSITIONS TO:

SCENE 8: INT. WHIT’S L TRAIN CAR 8
(BRUCE, WHIT, ANNOUNCER)

Whit is in an equally crowded car. He sits close to a large tattooed man named Bruce. Bruce has a very deep, intimidating voice.

BRUCE
You have a problem, mister? 208

WHIT
Me? No. 209

BRUCE
Then why do you keep looking at me? 210

WHIT
Well, your tattoo is inaccurate. 211

BRUCE
(offended)
What? 212

WHIT
I assume it’s the scene in Revelation 8 where seven angels stood before God. That’s the third angel, correct? The one who blew his trumpet and a great star fell from the sky and into the river and made it bitter? The star was named “Wormwood”, but your tattoo says, “Winwood.” It’s inaccurate. 213

BRUCE
My tattoo’s a butterfly. And it says, “Winnie.” My ex-girlfriend. 214

WHIT
Oh. 215

BRUCE
(annoyed)
You got anything else to say about my tattoo? 216

ANNOUNCER
Next stop: Roosevelt. 217

ANNOUNCER’S VOICE
TRANSITIONS TO:

SCENE 9: INT. CONNIE AND EUGENE’S L TRAIN CAR 9
(CONNIE, EUGENE)

Eugene and Connie are in the middle of a discussion.

CONNIE
Come on, admit it. 218

EUGENE
I see no point in discussing -- 219

CONNIE
You think she was saying you were in a higher league than me. 220

EUGENE
I’m sure she meant that you were in the higher league. 221

CONNIE
You don’t believe that. What league do you think I’m in? Clint’s league, maybe? 222

EUGENE
I refuse to argue about hypothetical leagues, there is no meaning -- 223

SCREECHING WHEELS
TRANSITION TO:

SCENE 10: INT. WOOTON’S L TRAIN CAR 10
(ENTIRE CAR, WOOTON)

Wooton now has the entire train car’s attention. The crowd is singing.

ENTIRE CAR
(singing)
...Camptown race track’s five miles long, oh doo-dah day. 224

Everyone cheers and claps.

WOOTON
Great job! Now the White Sox fans! 225

Complete silence, then laughter.

LAUGHTER TRANSITIONS TO:

SCENE 11: INT. WHIT’S L TRAIN CAR 11
(BRUCE, WHIT)

Whit and Bruce are engaged in a deep conversation.

BRUCE
(emotional)
It’s just that... when Winnie left me, she took all of our friends with her. I feel so alone. 226

WHIT
I’m very sorry to hear that, Bruce. 227

BRUCE
Do you ever feel completely alone, Whit? 228

WHIT
Not completely. I have a group of very good friends who support me. Aside from that I could never be alone. God watches over me. 229

A TRAIN CAR WHIZZING BY
TRANSITIONS TO:

SCENE 12: INT. EUGENE AND CONNIE'S L TRAIN CAR 12
(CONNIE, EUGENE, ANNOUNCER)

Connie and Eugene are still in middle of a discussion about Clint.

CONNIE
Clint made our server cry. 230

EUGENE
What? How? 231

CONNIE
He asked for his salad with no croutons, but she forgot. When she brought it out, he told her that he was going take a percentage off her tip for every crouton that he found on his salad. 232

EUGENE
How many croutons were on his salad? 233

CONNIE
16. 234

EUGENE
That's too many croutons. 235

CONNIE
I know, but that's not the point. 236

EUGENE
How much did he tip her? 237

CONNIE
Negative six percent. 238

EUGENE
But -- 239

CONNIE
Which equaled about three dollars, so he took extra bread sticks home to make up the difference. 240

EUGENE
He didn't want croutons, but he wanted bread sticks? Aren't they basically -- 241

CONNIE
I can't tell you how much you're missing the point of this story. Clint was a jerk, Eugene. 242

EUGENE
How could I have anticipated that he would do that? 243

CONNIE
At least you could’ve anticipated him being a jerk. What’s he like in your class? 244

EUGENE
He’s -- 245

CONNIE
Be honest. 246

EUGENE
(sigh)
I suppose he’s a varlet. 247

CONNIE
What is that? 248

EUGENE
A jerk. 249

The announcer comes on.

ANNOUNCER
Next stop: Loyola. 250

EUGENE
This is our stop. 251

MUSIC BRIDGE TO:

SCENE 13: EXT. L TRAIN PLATFORM - LATE EVENING 13
(EUGENE, CONNIE, WOOTON)

Eugene and Connie make their way through the crowd.

EUGENE
There’s Wooton. 252
(calling)
Wooton! 253

Wooton comes over.

CONNIE
I was worried we’d never connect. 254

WOOTON
(approaching)
Then why didn’t you come into my car? There are doors that you can use to go between cars while the train’s moving. 255

EUGENE
There are? 256

CONNIE
There were so many people around us, we couldn’t see. 257

WOOTON
So how much time do we have left? 258

CONNIE
Umm... 259

EUGENE
It’s 26 minutes to 8:00. 260

CONNIE
Guys... 261

EUGENE
Let’s get to the road and I’ll use my ride sharing application. 262

CONNIE
Stop, you guys! 263

EUGENE
What? 264

CONNIE
Whit didn’t get off the train! 265

MUSIC BRIDGE TO:
COMMERCIAL BREAK #2

SCENE 14: EXT. L TRAIN PLATFORM - LATE EVENING 14
(CONNIE, EUGENE, WOOTON)

Connie, Wooton and Eugene are discussing their options.

CONNIE
Now how are we gonna find him? 266
Should we follow on the next train?

EUGENE
We could, but we don’t know from 267
which stop he will disembark!

WOOTON
Sorry, guys, I have to get to 268
Penny. Did you call for a ride yet?

EUGENE
Yes. Our driver will be here in 269
seven minutes.

WOOTON
I can’t wait that long. You said it 270
was twelve blocks? Which way?

EUGENE
Straight down this street. The 271
gallery will be on your left.

WOOTON
I’m running! 272

EUGENE
Running twelve blocks? Do you 273
actually believe that’s the most
viable option?

WOOTON
(running off)
Probably nooooottt!! 274

Wooton’s gone.

CONNIE
Eugene... what are we gonna do 275
about Whit?

EUGENE
Mr. Whittaker knows where we’re 276
going. We have to trust that he’ll
find the gallery.

SMASH CUT TO:

SCENE 15: INT. WHIT’S L TRAIN CAR - LATE EVENING 15
(WHIT, BRUCE)

Whit and Bruce are still talking.

WHIT
Can I pray for you, Bruce? 277

BRUCE
Really? Yeah, I’d like that. 278

WHIT
All right. Let’s -- 279
(beat)
Wait a minute. I think I missed my 280
stop.

BRUCE
Where are you going? 281

WHIT
Warner Art Gallery. 282

BRUCE
I know the place. The next stop’s 283
where I get off. I’ll take you to
the gallery, no sweat.

MUSIC STING TO:

SCENE 16: EXT. CHICAGO STREET - LATE EVENING 16
(WOOTON)

Wooton runs down the street, dodging people and breathing very heavily.

WOOTON
Excuse me. Coming through. Runner here. 284

(beat, sotto)
Eleven and a half blocks to go. 285

MUSIC STING TO:

SCENE 17: EXT. CHICAGO STREET - LATE EVENING 17
(WHIT, BRUCE)

Whit and Bruce are in a parking lot.

WHIT
A motorcycle? 286

BRUCE
You’re not scared, are ya? 287

WHIT
Hand me a helmet. 288

The motorcycle revs up.

MUSIC STING TO:

SCENE 18: INT. RIDESHARE CAR - LATE EVENING 18
(CONNIE, EUGENE)

Connie and Eugene talk in the back seat.

CONNIE
You know, Eugene, our driver's forehead is eerily similar to Clint's. 289

EUGENE
Miss Kendall, I apologize. You're obviously harboring animosity toward me because I set you up with Clint. 290

CONNIE
(sigh)
I guess I am kind of upset because... it shows what you really think of me. 291

Pause.

CONNIE (CONT'D)
I just want to know what made you think I would be compatible with this guy. 292

EUGENE
He seemed... handsome. 293

CONNIE
You think that's the quality that's most important to me? 294

EUGENE
(sigh)
No, of course not. Perhaps I didn't think it through as well -- 295

CONNIE
You always think things through. Why did you do it? 296

EUGENE
(beat)
You've been studying so hard recently, I thought you could use a night out. 297

CONNIE
That’s nice, but you also put me in an awkward situation. He asked me for a second date at the end, and I had to tell him I wasn’t interested. 298

EUGENE
Oh. 299

CONNIE
We have to look out for each other, Eugene. We’re friends. 300

EUGENE
You’re absolutely correct, Miss Kendall. Again, I apologize. 301

MUSIC STING TO:

SCENE 19: EXT. CHICAGO STREET - LATE EVENING 19
(WOOTON)

Wooton continues to run down the street, but more slowly this time.

WOOTON
(breathing hard)
Excuse me. Pardon. 302

Wooton’s phone rings. He answers it.

WOOTON (CONT'D)
Hello. 303
(beat)
Penny! I’m almost there. I have 304
about five blocks to go!
(beat)
I’m gonna have to get rid of some 305
of this extra weight. I’ll throw
away the gummy worms in my pocket.

Wooton throws the gummy worms into a nearby trash can.

WOOTON (CONT'D)
I’m coming, Penny! 306

MUSIC STING TO:

SCENE 20: INT. CHICAGO STREET - LATE EVENING 20
(BRUCE, WHIT)

Whit and Bruce drive slowly on the motorcycle.

BRUCE
You doin’ okay, Whit? 307

WHIT
Yes, but... why are you going so slowly? 308

BRUCE
I wouldn’t... you know... 309

WHIT
This isn’t my first motorcycle ride, Bruce. Let’s get this hawg moving! 310

Bruce chuckles and accelerates.

MUSIC STING TO:

SCENE 21: EXT. CHICAGO STREET, OUTSIDE GALLERY - LATE EVENING 21
(WOOTON, SECURITY GUARD, WHIT, CONNIE, BRUCE, EUGENE)

Wooton runs up to the front door, struggling for breath.

WOOTON
(still on phone)
I'm here, Penny. It's only... 7:56. 311
I made it!
(beat)
I'll come... right up. 312

He gets to the door. There is a security there.

GUARD
Can I help you? 313

WOOTON
I need to go inside to see my 314
wife's exhibit.

GUARD
Do you have your membership card? 315

WOOTON
My what? 316

Bruce's motorcycle pulls up in the background.

WOOTON (CONT'D)
I don't have a membership card. 317

GUARD
Sorry. It's members only after 7:00 318
on Wednesdays.

WOOTON
What do you mean? You close at 319
8:00.

GUARD
Right. But the gallery closes to 320
all non-members at 7:00 on
Wednesdays.

Whit approaches.

WHIT
Hi Wooton! 321

WOOTON
Whit! 322

WHIT
This is Bruce. We met on the subway and he gave me a ride on his motorcycle. 323

Ad-lib greetings and affirmation between Bruce and Wooton.

WHIT (CONT'D)
So... what’s going on? 324

WOOTON
They won’t let me in unless I’m a member. How can I become a member? 325

GUARD
That’s a lengthy process, actually. 326

WOOTON
A process longer than three minutes? 327

GUARD
’Fraid so. 328

A car arrives. Connie and Eugene get out.

CONNIE
(approaching)
Whit! You made it!

EUGENE
(to driver)
Thanks so much for the ride.
(to the group)
Greetings, everyone!

Ad-lib greetings from all.

BRUCE
Wooton got here on time, but they wouldn’t let him in because he’s not a member. 329

EUGENE
Thank you for the update - unknown person. 330

WHIT
Eugene, this is Bruce. 331

BRUCE
You must be Connie and Eugene. 332

WOOTON
It’s too late. We can’t go inside. 333

CONNIE / EUGENE / WHIT
What? / You jest! / I’m sorry, Wooton. 334

WOOTON
I feel bad for you guys. You came all the way up here with me... for nothing. 335

EUGENE
I should’ve been a more efficient navigator. 336

CONNIE
I feel worse for Penny. We let her down. 337

Everyone concurs.

BRUCE
Are you guys kidding? You didn’t let her down. 338

CONNIE
Of course we did. Who are you again? 339

BRUCE
Whit, you had dental surgery today. Connie, you had a ton of homework. Eugene, you had to be away from your family all day. 340

EUGENE
How does he know this? 341

BRUCE
Whit and I talked about you guys. Wooton, where did you run from? 342

WOOTON
I don’t know. Indiana, maybe. 343

BRUCE
Penny’s really lucky to have friends like you. 344

WHIT
I think we’re all blessed to have one another. 345

CONNIE
I agree. And Penny’s been a great friend, too. 346

WHIT
What about Eugene? Even though he made a mistake setting you up with Clint, I believe he did it out of a place of fondness for you. 347

CONNIE
I didn't think you heard all of that. 348

WHIT
The side effects of pain meds don't include deafness. 349

Wooton's phone rings. He answers it.

WOOTON
Hello? Oh, hi Penny. I can't get in, I -- 350
(beat)
Look up? Look what up? 351

There's a tapping on the window just above.

CONNIE
Wooton! The window! It's Penny! 352

WOOTON
We can see the display through the window? 353
(beat)
Uh... It's too high. I can't quite reach it. 354

BRUCE
I got ya. 355

WOOTON
What? 356

BRUCE
I can give you all a boost. You can climb onto that ledge. 357

WOOTON
Are you sure? 358

BRUCE
You guys support each other. Let me support you. 359

EUGENE
Literally! 360

BRUCE
Upsy-daisy. 361

Wooton struggles to get up. As he does:

EUGENE
(to Connie)
Bruce is right, Miss Kendall. 362
(MORE)

EUGENE (CONT'D)
You’re a good friend. I apologize for underestimating you.

CONNIE
You too, Eugene. I’m sorry I overreacted. 363

EUGENE
And you are, indeed, in a superior league than I. 364

CONNIE
I know. 365

WOOTON
(to phone)
Penny, it looks great! And it looks like quite a few people showed up! Most are congregating in front of my favorite painting of yours: “Kumquats Spelunking in the Brouhaha.” What a classic. 366

Over Wooton:

WHIT
Bruce, do you think I could get a turn up there too? 367

EUGENE
I would appreciate one as well. 368

BRUCE
Y’all get in line. I’ve got plenty of shoulders. 369

Their dialogue begins to fade out.

EUGENE
(low, to Connie)
How many shoulders does he have? 370

CONNIE
(low, to Eugene)
From the looks of it, about four per arm. 371

EUGENE
Do you need help climbing the large, tattooed man who appears to be friends with us now? 372

CONNIE
I think I can manage. 373

EUGENE
I’m here if you need me. 374

CONNIE
I know. 375

Everyone ad-libs.

MUSIC BRIDGE TO:
THE END